

Bulletin

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**Royal
Academy
of
Music**

Honorary Doctorates

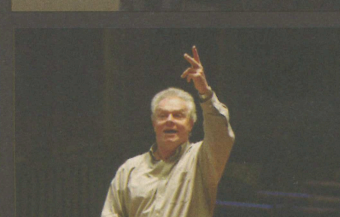
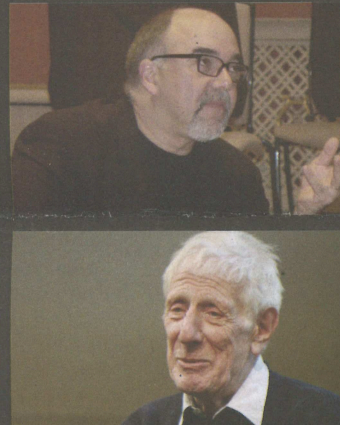
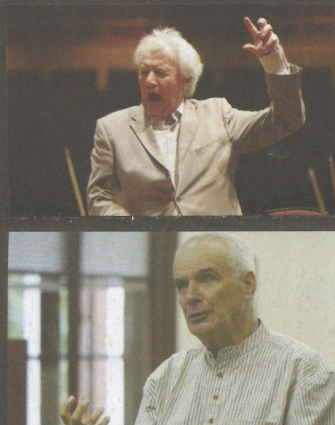
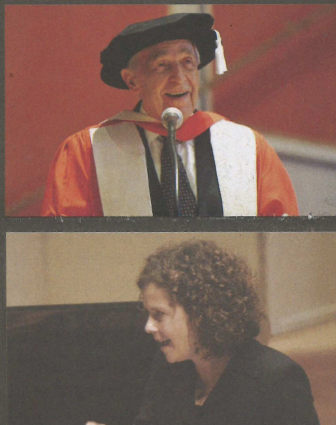
The Academy honours
Daniel Barenboim,
Pierre Boulez and
Stephen Sondheim

Latest news

We report on another
exceptionally busy year
for the Academy and
our graduates

Alumni Network

A new professional
support network for
Academy graduates



2010

A glittering year at the Academy



➤ Welcome to the latest edition of the Bulletin, the Academy's news report for the past twelve months.

Only a fraction of the Academy's activities appear here — visit www.ram.ac.uk for the wider picture.

We're always interested to hear from you — if you'd like to get involved, contact us!

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Leif Ove Andsnes
Sir Thomas Allen
Dame Janet Baker
Daniel Barenboim
George Benjamin
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Barbara Bonney
Pierre Boulez
Sir Colin Davis
Peter Erskine
Edward Gardner
Jane Glover

Angelika Kirchschrager
Sir Peter Maxwell Davies
Sir Jonathan Miller
Trevor Pinnock
Rachel Podger
Menahem Pressler
Stephen Sondheim
Yan Pascal Tortelier
Thomas Brandis
Susan Bullock
Leif Segerstam
Kenny Wheeler

Honorary Doctorates

One of the greatest privileges that the Academy enjoys as a college of the University of London is the right to propose illustrious musicians to be awarded the degree of Doctor of Music *honoris causa*. In 2010 we were honoured to welcome three new members to this exclusive club: Daniel Barenboim, Pierre Boulez, and most recently, Stephen Sondheim.

The presentation ceremonies for these honorary awards were memorable events and filled the Duke's Hall. We know that many more readers would have loved to attend, and so we are pleased to reproduce all three citations, as read by John Suchet, broadcaster and long-time supporter of the Academy, and prepared by Jeremy Sams and Mark Racz.

Stephen Sondheim



It may well be that in this, his eighty-first year, Stephen Sondheim has delivered his masterpiece: two volumes of collected lyrics (the first *Finishing the Hat* is now available, the second, *Look, I made a hat*, which will follow soon). These are works unparalleled in the annals of theatre, and of music, let alone both together. They are not only a history of musical theatre of the last sixty years, which Sondheim has been always at the cutting edge of, always exploring, never compromising... but it's also a treasure trove of work, of sheer hard work, of breathtaking virtuosity, and of something even harder to achieve, a simplicity which stops the heart.

But most of all — and this touches the core of why we are here — it is a work not just of a writer, or a composer, or indeed of a dramatist, but of a teacher: he teaches by using his own faults, as well as his felicities as example... but also by taking on the work of others, praising where appropriate, burying where needed. Modestly, generously, often fairly firmly, he shows us not only how it's done, but how it should be done.

But in this, Sondheim is doing no more than passing on what was passed on to him. His teacher was Oscar Hammerstein. Hammerstein's was Otto Harbach, Harbach's was certainly someone and someone else was his. And so it goes, backwards and forwards, from the past to the future. Craft, passed on with respect and affection, is the secret. Hammerstein taught Sondheim, by example, to make 'the Broadway musical', with all its potential silliness and cupidity, part of the theatrical mainstream of contemporary — often experimental — work. And Sondheim has been doing just that, and nothing but, ever since.

In doing so, Sondheim acquired a thirst for a knowledge, which

continues to this day. It includes all modern music, all modern theatre — everything he needed to master, to do what he needed to do. His first two Broadway shows, written as a young man, lyrics only, are now part of history. There was *Gypsy*, and before it, *West Side Story*. There followed his first shows as lyricist/ composer, *A funny thing happened on the way to the forum*, a palpable hit, and *Anyone can Whistle*, an honourable miss. Then came the masterpieces. First was *Follies*, in which the work of his forbears, Gershwin, Kern and Cole Porter, is mastered and matched. Then *Company*, a modern piece about a modern man, lonely even when in a crowd.

Then Sondheim begins to travel in time, place and style, redefining the form as he goes. In *A Little Night Music* we are simultaneously in a light operetta and a Bergman movie. In *Sweeney Todd* we are in London, and in a genre that almost defies description... thriller-cum-melodrama, somewhere between vaudeville and *Wozzeck*. It plays as happily in tiny amateur groups as in grand opera houses. He continues to push back the boundaries: literally, in *Pacific Overtures* where he goes Japanese, and in *Merrily we Roll Along* where he moves 'The Musical' forwards by moving it backwards. Then more recent masterpieces, the collaborations with James Lapine: *Sunday in the Park with George*, *Into the woods*, *Passion*; the history pieces co-written with John Weidman, *Assassins* and, most recently, *Road Show*.

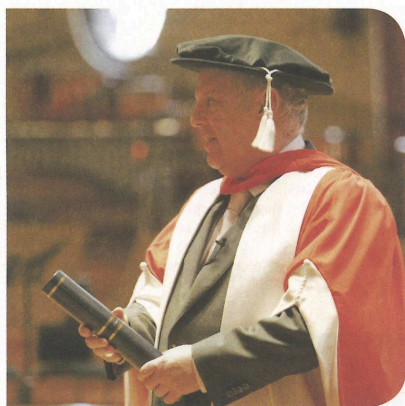
Let me wager that as I've mentioned those pieces, an image, a phrase a song, a lyric will have come in to your mind... that's how much has his work has become embedded in our heads and our hearts. It's all too easy to imagine the backwater the Musical would have been in, were it not for Sondheim. 'Anything you do', he writes, 'let it come from you. Then it will be new'. And it has been endlessly new, and we are endlessly grateful.

Where better to honour the master of music theatre, than in a theatrical context of an eminent music school? But, since this the Royal Academy of Music let us end with some musical assertions... let's call them facts. No composer since possibly Verdi, and certainly not since Janacek, has such a track record of creating extensive masterpieces for so many years on this earth. No composer since Wagner has so totally transformed and redefined his chosen genre.

Arguably nobody since Britten has set our English language with such precision and fluency that the words seem to sing and the music seems to speak. Sometimes it's hard to tell which is which. He may have careered from career to career, but he is still, quite literally, here — and still an astonishing influence and presence.

And it is in celebration of his work as composer, music-dramatist and teacher, that I have pleasure in presenting the degree of Doctor of Music *honoris causa* to Stephen Sondheim.

Daniel Barenboim



An inspirational interpreter of great music, Daniel Barenboim remains a beacon of personal and cultural integrity in a world where the arts have never seemed more essential.

He was born in Buenos Aires in 1942, and even before moving to Israel in 1952 he had begun his career as a pianist. In 1954, he met and played for Wilhelm Furtwängler, who has remained a central influence and inspiration, and over the following years he developed his career as a pianist and chamber musician and was soon recognised internationally as one of the most accomplished and versatile musicians of his generation.

His recording career began in 1954, and his first recordings of the complete Beethoven piano sonatas and concertos (the latter with Klemperer) are still regarded as classics. Another highlight of his early discography is his Mozart concertos with the English Chamber Orchestra, and here, his dual role as conductor and pianist are a key indication of what was to come.

In the 1960s he became increasingly active as a conductor, and he has now conducted all of the leading European and American orchestras and at many of the world's major opera houses. He has been Music Director of the Orchestre de Paris, the Chicago Symphony Orchestra, the Deutsche Staatsoper Berlin and in 2000 he was appointed Chief Conductor for Life of the Staatskapelle Berlin. Between 1981 and 1999 he conducted virtually every year at Bayreuth, where his Wagner performances have been recognised as amongst the finest of our time.

Central to his repertoire and his discography as a conductor are the towering works of the German tradition, including complete cycles of the Beethoven, Schumann, Brahms and Bruckner symphonies, but he has also been a passionate advocate for many contemporary composers including Pierre Boulez, Elliot Carter and Harrison Birtwistle.

Alongside his work as a conductor, he continues to perform regularly as a pianist and it is hard to think of another musician since Hans von Bülow who has worked at such a supreme level in both disciplines.

It is also important to note that apart from his achievements as a

conductor and solo pianist he has also collaborated with many of the most distinguished performers of our time, including Jacqueline du Pré, Gregor Piatgorsky, Itzhak Perlman, Pinchas Zukerman, Dietrich Fischer-Dieskau and Thomas Quasthoff.

He has written several books — including *Parallels and Paradoxes* with Edward Said and most recently a collection of essays, *Everything is Connected: the Power of Music*.

His energy and artistic ambitions as both conductor and pianist remain prodigious, and in addition to his Beethoven and Schoenberg cycle, his diary for 2010 included a major series of Chopin recitals; performances at the Staatsoper Berlin of Wagner's *Tristan und Isolde*, Verdi's *Simon Boccanegra* and Tchaikovsky's *Eugene Onegin*, as well as a recital of Schumann's chamber music and a programme of Russian song with Anna Netrebko. And that only takes us to the end of March!

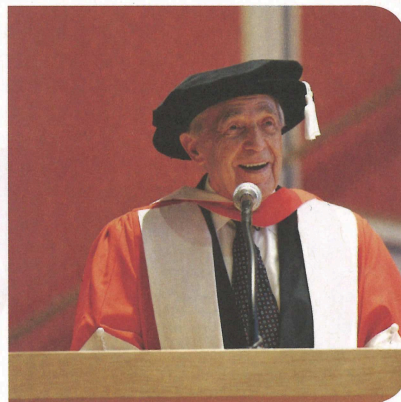
This list of achievements is extraordinary by any standards, but what is perhaps even more significant for our time is the way in which all of his artistic activity is informed by his profound belief in the transformative power of music and its ability to change lives.

Daniel Barenboim holds both Israeli and Palestinian citizenship and believes passionately in the need for a negotiated peace settlement in the Middle East which will respect the rights and sovereignty of both the Israeli and Palestinian people. In 1999 he collaborated with his close friend Edward Said in the establishment of the West-Eastern Divan Orchestra, an ensemble of young musicians from Israel, Palestine and various Arab countries of the Middle East, with the aim of promoting dialogue and cultural understanding.

He also believes in the importance of introducing young people to music, and was instrumental in the establishment of music kindergartens in both Ramallah and Berlin. He has continued to develop this work through the Seville-based Barenboim-Said Foundation and his own Berlin-based Barenboim Foundation.

He has been the recipient of numerous honours, and it is only possible to mention a select few today. In 2002 the President of Germany awarded him the Grosses Bundesverdienstkreuz, the highest honour given to someone who is not a head of state, and in the same year he was awarded, along with Edward Said, Spain's prestigious Prince of Asturias Concord Prize for their work with the West-Eastern Divan Orchestra. He was the 2006 Charles Eliot Norton Professor of Poetry at Harvard University, and in the same year, became the first performer ever chosen to give the prestigious BBC Reith Lectures. In 2007 he was awarded the Goethe Medal, an Honorary Doctorate of Music Degree at Oxford University and was named *Commandeur de la légion d'honneur* by Jacques Chirac. He has also been awarded the Music Prize of the Ernst von Siemens Music Foundation, the Royal Philharmonic Society Gold Medal, and in 2009, the Moses Mendelssohn Medal for his contribution to tolerance and international understanding. The Royal Academy of Music and the University of London are honoured to join this roster and I have pleasure in presenting Daniel Barenboim with the Degree of Doctor of Music *honoris causa*.

Pierre Boulez



Pierre Boulez is one of the most eminent and distinguished musicians of our time. As composer, conductor, writer and thinker he has had — and continues to have — an incalculable influence on both the world of music and the wider cultural landscape.

Boulez was born in 1925. In 1944, after initial training in mathematics, he joined the famous class of Olivier Messiaen at the Paris Conservatoire. In his teaching notebook for that year Messiaen wrote only one sentence next to Boulez' name: 'He likes modern music'. Boulez' early works, including the Sonatine for flute and piano of 1945 and the first two piano sonatas are bold and extraordinary statements for a composer in his early twenties. In these works, the tension between the intellectual rigour of the compositional processes and the coruscating and at times violent surface of the music results in some of the most daring and audacious music of the first half of the 20th century. As Boulez later wrote, 'to create effective art we have to take delirium and... organise it'.

This first period of his compositional activity culminated in 1955 with *Le marteau sans maître* for ensemble and contralto, a central masterpiece of post-war music. This was followed by the completion in 1962 of the equally ambitious and masterly cycle *Pli selon pli* for orchestra, chamber ensemble and soprano, settings of poems by Stéphane Mallarmé.

In the 1950s he became increasingly active as an essayist and polemicist. His bracing and provocative comments on contemporary music and culture marked him out as a successor to other great critic-composers such as Berlioz, Schumann, Wagner and Schoenberg. In 1954 Boulez' career as a conductor began in earnest, with the foundation of the Domaine Musical concerts. His aim was to present new works alongside major compositions from earlier in the twentieth century by Stravinsky, Schoenberg, Webern, and Varese, amongst others, thus establishing a model of programming which has become the norm for countless new music ensembles to the present day. During the 1960s his conducting career continued to develop, and in 1967, with the encouragement of George Szell, he became guest conductor of the Cleveland Orchestra.

In 1969 William Glock appointed him as principal conductor of the BBC Symphony, and in 1970 he took up the same post at the New York Philharmonic. In both London and New York he revolutionised orchestral programming, his repertoire ranging from Frescobaldi to Elliott Carter, including much mainstream classical repertoire as well as ambitious and seldom-heard works by Berlioz, Schumann, Liszt, de Falla and many others. He also regularly programmed both familiar and lesser-known works by Stravinsky, Bartok, Schoenberg and Messiaen and it is arguable that

he has done more than anyone to bring this music into the mainstream. His innovative concerts at the Roundhouse in London and his Rug Concerts with the New York Philharmonic were instrumental in helping to attract a new, younger audience to classical music.

His career as an opera conductor began with *Wozzeck* in Paris in 1963, and he made his first appearance at Bayreuth in 1966, conducting *Parsifal*. His collaboration with Patrice Chéreau on the Ring cycle at Bayreuth in 1976 remains a high-point of post-war Wagner productions, and many British opera-goers cherish memories of his extraordinary *Pelléas et Mélisande* with the Welsh National Opera in 1992.

Although he credits Roger Desormière as an important inspiration, Boulez is entirely self-taught as a conductor and developed a highly personal batonless technique. As he once explained, 'you can do so much more with ten fingers than with one stick'. His ears remain the most acute of any conductor's and in works such as Debussy's *Jeux* or Webern's Five Pieces op.10 he achieves an almost miraculous refinement of sonority and clarity of texture. His prolific output as a recording artist includes major cycles of Debussy, Schoenberg, Webern and Mahler, as well as peerless performances of his own music.

The next phase of his career began in 1970 when Georges Pompidou asked Boulez to create IRCAM, the Institut de Recherche et Coordination Acoustique/ Musique. IRCAM opened in 1977 and quickly became the world's leading centre for applied research into electro-acoustic music. Its facilities have been used by many distinguished composers, including Luciano Berio, Iannis Xenakis, Harrison Birtwistle and Jonathan Harvey. Boulez himself has composed several major works at IRCAM, most notably *Répons* for ensemble and live electronics. The founding of the Ensemble Intercontemporain in 1976 also represented a key development in the realisation of his vision for a full-time dedicated professional ensemble to set a new standard for the performance of contemporary music. His performances last year with the Ensemble at the Southbank Centre of his own *Sur Incises* and *Dérive 2* demonstrated yet again the astonishing clarity of his vision as both composer and conductor.

At 85, Boulez may no longer be the angry young man of the 1940s and 50s, but he maintains the energy and passionate commitment he has always brought to his work as composer, conductor, and tireless advocate for contemporary music. As a composer he is continuing work on his extended cycle of *Notations* for large orchestra, as well as a violin concerto for Anne-Sophie Mutter. He is still very active as a guest conductor with many of the world's leading orchestras, including the Chicago Symphony and Cleveland Orchestra, and he is featured composer at the Berlin Festival in autumn 2010. And as director of the Lucerne Festival Academy, he continues to inspire young musicians with his passion for contemporary music.

Boulez has been the recipient of many awards and prizes, including the Sonning Award in 1985, the Grawemeyer Award in 2005 and the Kyoto Prize for the Arts and Philosophy in 2009. The Royal Academy of Music and the University of London are honoured to join this roster and I have pleasure in presenting Pierre Boulez with the Degree of Doctor of Music *honoris causa*.

News

'The Academy is internationally known and recognised as representing the highest values of music and musical society.'

Daniel Barenboim, February 2010

New appointments

The Academy is delighted to announce the appointment of **Joanna MacGregor** as Head of Keyboard from September 2011. Joanna is one of the most outstanding and distinctive artists of her generation, with a strong interest in education and the promotion of music within the broadest range of artistic endeavour. Joanna MacGregor says: 'it's an absolute privilege to be asked to take this leading role. I see it as the culmination of my life-long passion for training musicians for the future, and I'm delighted to have the opportunity to work within such a world-class institution. I first went into the Academy as a little girl taking her early Grade exams, and have always loved and been inspired by both the building and the dynamic young musicians there: I really hope to be able to make a significant contribution to the life of the Academy.'

Returning to the institution in which she was a student, Joanna will succeed Professor Christopher Elton, Head of Keyboard since 1986. As eminent teacher, ambassador, University of London professor and distinguished juror, Christopher has made this demanding post his own over the past 24 years with quite extraordinary dedication, artistic and intellectual flair, alongside a legendarily indefatigable energy. The Academy is very fortunate that Christopher will continue with his important work as one of the Academy's and the UK's most renowned musical pedagogues.

The appointments in September of **Nick Smart** as Head of Jazz Programmes and **Django Bates** as Visiting Professor of Jazz consolidate the position of the Academy as one of the world's finest centres for the study of jazz, consistently producing the best of young innovative and successful jazz musicians. Nick Smart says: 'I am thrilled to be appointed to lead this incredible department in its next phase. The Academy has unquestionably established one of the leading jazz courses in the world, and I look forward to further developing the course so it is constantly in-tune with the breadth of the jazz community, producing creative and professional musicians ready to make their mark on the jazz scene as their predecessors have done before them. We have an astonishing faculty at the Academy working with the finest young musicians around. It is a welcoming, exciting and creative environment to work in for us all and there are many fantastic plans for the future.'

Karen Vaughan ARAM was appointed Head of Harp in 2010 — succeeding Professor Skaila Kanga, who continues her long association with the Academy as Professor Emerita of Harp.

The Strings department recently announced several new appointments: **Matthew McDonald**, Principal Double Bass of the Berlin Philharmonic Orchestra, has joined as Visiting Professor of Double Bass with immediate effect, while **Jack Liebeck** and **Guy Johnston** have been appointed professors of violin and cello respectively, from September 2011. Head of Strings, Jo Cole, says: 'I'm very pleased that these high-calibre young string players, with significant international performing profiles, will join our distinguished teachers. They represent the Academy's desire to appoint the very best of today's active, thriving artists to bring exciting possibilities to the teaching of our talented students.'

Yevgeny Sudbin, who himself graduated from the Academy only four years ago, joins the Academy's exceptional roster of piano professors — which is further enhanced by Visiting Professors Pierre-Laurent Aimard, Rolf Hind, Stephen Hough and Kathryn Stott. Recent piano students include Benjamin Grosvenor, Rustem Hayroudinoff, Freddy Kempf, Ashley Wass, Llyr Williams and Qian Wu.

Ann Murray and **Michael Chance** further extend an extraordinarily diverse roster of professors who work with Academy vocal students. The Academy's Visiting Professors together amount to a 'Who's Who' of the profession.

The Academy is pleased to add **James Newton Howard** to its distinguished composition professoriate. Composition at the Academy under the leadership of Philip Cashian covers an exceptionally broad range of contemporary music, with staff including Professor Simon Bainbridge, David Sawer and Visiting Professors Craig Armstrong, Tod Machover, Professor Sir Peter Maxwell Davies and Professor Bent Sørensen.

Recent brass appointments include **Alessio Allegrini** and **Radovan Vlatkovich** as International Visiting Professors of Horn, **Eric Aubier** and **Reinhold Friedrich** as International Visiting Professors of Trumpet, and International Visiting Professor of Trombone **Ian Bousfield** — arguably the dream team for any institution.

2010 Events

'It is wonderful for me to come to London, and to hear at the Royal Academy this wonderful playing. It's a wonderful place — it always was, and still is. It's a remarkable school in many respects... in this hall, in this Academy, such wonderful music is happening.'
Menahem Pressler, September 2010

During 2010 the Academy's wide-ranging programme of concerts, masterclasses, workshops, and research and museum events has continued to scale new heights. Visiting guest artists included Sir Colin Davis, Kenny Wheeler, Yan Pascal Tortelier, Daniel Barenboim, Pierre Boulez, Stephen Sondheim, Leif Segerstam, Rachel Podger, George Benjamin, Trevor Pinnock, John Mark Ainsley, Roger Vignoles, Michael Chance, Edward Gardner and Dame Janet Baker among many others.

Masterclasses with illustrious professors and visiting artists included Sir Thomas Allen, Angelika Kirchschlager, Patrick Messina, Sir Peter Maxwell Davies, Christian Blackshaw, Leif Ove Andsnes, Tasmin Little, Andrew Marriner, Barbara Bonney, Susan Bullock, Thomas Brandis, Stephen Kovacevich, Menahem Pressler, Boris Berman and the Škampa Quartet.

The Academy was awarded the Association of British Orchestras' Bronze Charter in 2010, confirming its commitment to best practice in all orchestral activities.

- 1 Photo by Pal Hansen: Joanna MacGregor
- 2 Photo by Mark Whitehouse: Nick Smart
- 3 Photo by Clive Barda: Jonathan Freeman-Attwood in discussion with José Carreras at the Solti Te Kanawa Accademia
- 4 Photo by Mark Whitehouse: Royal Academy Opera's production of Cavalli's *Il Giasone*



Royal Academy Opera

'The renowned opera course at the Academy.'
Sean Rafferty, BBC Radio 3 In Tune,
May 2010

In March the Academy's specialist postgraduate course welcomed back the distinguished director John Copley, and collaborated for the first time with conductor Nicholas Kok, for Britten's *Albert Herring*. In May, John La Bouchardière directed a new edition by the Academy's Director of Opera, Professor Jane Glover, of one of the biggest hits of the 17th Century, Cavalli's *Il Giasone*. Jane Glover conducted the performances. In November, Royal Academy Opera continued its regular exploration of Mozart's operas with a production of *Così fan tutte*, also conducted by Jane Glover and directed by John Cox.

Other performances

'Lots of people have been doing Bach Cantata cycles... but this one's really interesting'
Petroc Trelawny on BBC Radio 3,
June 2010

It is impossible to list all of the other significant concerts at the Academy in 2010, but just some of the highlights included:

Nine further performances in the acclaimed Academy / Kohn Foundation Bach Cantata series. During the second year of this series, the distinguished violinists Rachel Podger, Madeleine Easton and Margaret Faultless, appeared as leaders of the orchestra, and all play 'period' instruments of the type used in Bach's time, under the direction of our resident 'Kapellmeister' Iain Ledingham.

The Academy's elite vocal ensemble, Song Circle, appeared at Wigmore Hall with a recital of love songs set to poems by Friedrich Rückert.

Memorable jazz performances included Kenny Wheeler's 80th Birthday celebration concert, at which he was joined by a stellar cast of eminent jazz musicians and the Academy Big Band featuring Tony Coe, Dave Horler and Julian Argüelles.

Academy performers joined the London Sinfonietta in an acclaimed birthday concert for George Benjamin at Southbank Centre.

In November the Academy Manson Ensemble and Franck Ollu presented a concert of music by Frank Zappa in the Duke's Hall as part of the Roundhouse's Zappa Festival.

Academy students gave numerous performances in our external residencies and concert series at Steinway Hall, Colston Hall Bristol, Spitafields Music, Kings Place, Norfolk and Norwich Festival and Bury St Edmunds Festival.

In June, Radio 3 presented a week of recordings and interviews with Academy students and professors in 'Performance on Three'. Academy singers and ensembles also featured on 'In Tune' on four separate occasions in 2010.

Bach Prize

The Royal Academy of Music Bach Prize, sponsored by the Kohn Foundation, is awarded annually to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of JS Bach. This year's Prize has been awarded to Professor John Butt, a distinguished organist, harpsichordist and Bach scholar in addition to his numerous acclaimed recordings and performances of Bach's works as musical director of the Dunedin Consort. His books on Bach, Baroque performance practice and the culture of historical performance have been published by Cambridge University Press. He is also editor of (and contributor to) the Cambridge Companion to Bach and consultant editor for the Oxford Companion to Bach.

Professor Butt becomes the fifth winner of the Prize. Previous winners have been Christoph Wolff (2006), Andrés Schiff (2007), Sir John Eliot Gardiner (2008) and Peter Schreier (2009). Professor Wolff was on the selection panel which awarded this year's Prize, along with Professor Jonathan Freeman-Attwood (Principal of the Royal Academy of Music) and Sir Ralph Kohn FRS, FRAM (Kohn Foundation).

www.ram.ac.uk

The Academy launched a new website in November. The site aims to portray the Academy's enduring values of quality and excellence through an amalgamation of traditional and innovative design elements. It incorporates an animated welcome screen, audio and video, increased use of photography and a fully-integrated online box office. Around 2,000 people visit the site every day, spending an average time of four minutes there — and slightly over 50% of these visitors have not been recorded as having visited the site before.

Recordings

You can hear our recordings at www.ram.ac.uk/music as well as at Last.fm, Spotify and Naxos Music Library — and you can purchase them at iTunes, Amazon, eMusic, Passionato and other download sites. Discs are also sold at our Academy Chimes shop, with proceeds used to fund future recordings. We are deeply grateful for the support of Lady Susie Sainsbury towards the Academy's catalogue of recordings. Our latest releases are:

'Premier Prix': Academy students perform virtuosic works, many of which were written for Paris Conservatoire's famous *concours*. The extended technical demands of Baadsvik's remarkable solo tuba piece *Fnugg*, which closes the disc, typify the experimental virtuosic tradition stemming from *premier prix* values.

'American Icons': the latest album by Academy Symphonic Brass conducted by James Watson features Barber, Gershwin, Bernstein and Copland in arrangement for symphonic brass ensemble; some of the most famous and iconic utterances of the whole of twentieth-century music, which together highlight the extraordinary versatility and range of this combination.

The Academy has also recently released 'Welte Restored', a recording of the innovative organ at Salomons. The CD, produced in collaboration with Canterbury Christ Church University, features automatic Orchestrion rolls recorded by famous organists of the day as well as in more conventional organ performance in recordings made by students from the Academy.

Museum is Accredited

The Academy's museum has been officially 'Accredited' by the Museums, Libraries and Archives Council (MLA). The MLA's Museum Accreditation Scheme sets nationally agreed standards for all museums in the UK. The Academy's award proves that it measures up, meeting the guidelines on how it is run, how it looks after its collections and the services it provides for its visitors.

Dr Timothy Jones, the Academy's Deputy Principal (Programmes and Research), commented: 'The Royal Academy of Music is delighted that its world-renowned collections, curatorial standards, and rich programme of public museum events has received recognition by MLA.' Sir Andrew Motion, Chair of MLA, said: 'Being awarded Accreditation is an impressive achievement. It recognises the high standard and service that the Royal Academy of Music museum provides and acknowledges the hard work of the staff.'

Sir Charles Mackerras

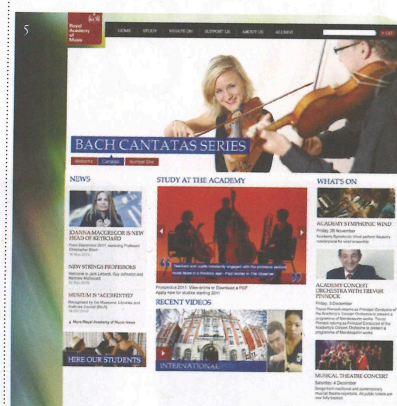
The death in July of Sir Charles Mackerras AC, CH, CBE, Hon RAM deprived the world of one of the most distinctive and important musical figures of our time. Sir Charles's association with the Royal Academy of Music was a long and fruitful one, born out of some wonderful projects and, most recently, his gift to the Academy of all his musical materials, alongside a very significant vocal scholarship.

He was appointed 'Conductor Laureate' in December 2009 and a major room in the main building of the Academy was named after him and unveiled by Sir Charles and Lady Mackerras at a memorable party on his last birthday. Amidst great sadness, his work lives on through the inspiration of his wonderful musical legacy.

Solti Te Kanawa Accademia

The Academy continues its stimulating and productive relationship with the Solti Te Kanawa Accademia and the Solti Peretti Repetiteurs Course. Several Academy students benefitted greatly from working at the Accademia's three-week course in summer 2010, led by its Artistic Director, Jonathan Papp, in Castiglione della Pescaia. Runette Botha, a Royal Academy Opera student from South Africa, said: 'The masterclasses with Maestro Bonyng were marvellous experiences — I've never seen anyone convey so much information and emotion through the tiniest movement of their wrist and I think he helped us all take huge strides in our art. When Dame Kiri started to demonstrate, we were awestruck! I think everybody in the room felt as if a gift had blessed us. To work for an artist of her calibre has been life-changing.'

- 5 Photo: Screen-grab of website
6 Photo: Premier Prix
7 Photo: Jonathan Freeman-Attwood with Sir Andrew Motion at the Accreditation presentation
8 Photo: Sir Charles Mackerras in his last appearance at the Academy in autumn 2009



Current Academy students were successful in the Jackdaws Vocal Awards 2010, held at Wigmore Hall in October 2010: **Ruth Jenkins** (soprano) won first prize, while **Katie Bray** (mezzo) won third prize and pianist **William Vann** won Accompanist's Prize.

Penelope Adie (1975, piano/singing), the Artistic Director of the Two Moors Music Festival, has recently celebrated the tenth anniversary of the festival which she co-founded with her husband, John.

Violinist **Ken Aiso** (1995) has recently been teaching at the Montecito Music Festival in the USA in addition to his busy international schedule of recitals, leading the AISO Quartet and conducting creative music workshops in schools.

Alexander Campkin (2009) won the National Centre for Early Music Composers' Award for 'O magnum mysterium'. The première of his second chamber opera took place in August 2010 at the Grimeborn Festival of Contemporary Opera.

Pianist **Bobby Chen** (2002) released his sixth recording, a piano trio CD for Toccata Classics, sponsored by Music Network Ireland. He represented Malaysia at the 27th Annual Federation of Asian Cultural Promotion.

Karel Mark Chichon ARAM (1992) has been appointed Chief Conductor of the SWR Deutsche Radio Philharmonie Saarbrücken Kaiserslautern. Karel is also Chief Conductor and Artistic Director of the Latvian National Symphony Orchestra and regular guest conductor at the Vienna State Opera, Berlin Deutsche Oper and Bavarian State Opera Munich.

Paul M Ellison (1978) has been awarded a PhD from Cardiff University for his thesis 'The Key to Beethoven: Connecting Tonality and Meaning in His Music'. Paul is Director of Music at the Church of the Advent of Christ the King in San Francisco, a lecturer at San Francisco State University and Assistant Editor of *The Beethoven Journal*.

Pianist **Timothy End** (2008) was awarded the Parnell Award at the Royal Over-Seas League Music Competition. He appeared on In Tune on BBC Radio 3, accompanying the bassoonist **Karen Geoghegan** (2009). He was awarded the Gerald Moore Award for Accompanists in November 2010; **Elizabeth Burgess** (2009 and current fellow), **Chris Hopkins** (2009 and current fellow) and current postgraduate **Edwige Herchenroder** received commendations. Academy pianists have won five of the last six Gerald Moore Awards.

Chris Garrick (1994) has released his latest album, *Flight Mode*, to critical acclaim: 'has a classical musician's meticulousness but also Stéphane Grappelli's relish for flat-out swingers and Nigel Kennedy's rock and electronic music inflections' (*The Guardian*).

Clive Gillinson FRAM (1969), Executive and Artistic Director of Carnegie Hall in New York, delivered Eastman School of Music's 2010 commencement address and received the Eastman School's Luminary Award.

Adrian Goss ARAM (1977) continues to enjoy a freelance career as a performer, conductor and teacher. He is Head of County Groups and Ensembles at Kent Music School and Director of Kent Music Academy.

Academy people



After winning Best Supporting Actor in a Musical at the WhatsOnStage Theatregoers' Choice Awards, **Stephen Ashfield** (2002, musical theatre) continues to star as Bob Gaudio in *Jersey Boys* at the Prince Edward Theatre.



Pianist and accompanist **James Baillieu** (2009) was one of three candidates selected by YCAT for representation after audition at Wigmore Hall, from a total of 120 candidates. Current accordion students **Rafal Luc** and **Ksenija Sidorova** and **Huw Morgan** (2010, trumpet) all made final auditions.

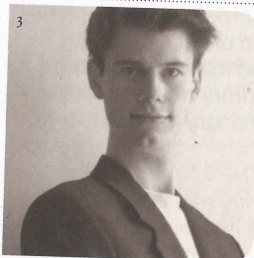
Stjepan Hauser (cello), Tim Thorpe (horn) and the Bristol Ensemble recently gave the world premieres of the Cello and Horn Concertos by **Christopher Ball** (1960, clarinet/ conducting).

Choral director **Matthew Berry** (2002) is conductor and joint-founder of the chamber choir Commotio. Their most recent CD, 'Luminosity', was released in February 2010.

Current student soprano **Mary Bevan** has recently performed with the International Baroque Players at LSO St Luke's.

Recent appearances by **Adrian Brown** (1972) include conducting Elgar's 'The Dream of Gerontius' in Ely Cathedral with Huntingdonshire Philharmonic, a debut with the Corinthian Orchestra and a lecture for the Berlioz Society.

Iain Burnside FRAM (1979) accompanies Roderick Williams in his recording of Butterworth's Songs for Naxos.



Composer and saxophonist **Trish Clowes** (2007) released a critically-acclaimed album, 'Tangent', on Basho Records. The album features trumpeter **Nick Smart** (current Head of Jazz Programmes, Hon ARAM), bassist **James Maddren** (2009), singer **Kathleen Willison** (2000) and pianist **Gwilym Simcock** (2003, ARAM) who is also the album's producer.

Organist and archivist **Colin Coleman** (1997) has recently been working on the Gerald Coke Handel Collection at the Foundling Museum, as archivist to the Royal Society of Musicians. Colin continues to play weekly at St Mary's Cadogan Street, London.

Lisa Cooper (2001) has been appointed Principal Horn of the Aarhus Symfoniorkester, Denmark.

Soprano **Anna-Louise Costello** (2010) took part in masterclasses with Barbara Bonney at the Mozarteum International Summer Academy in Salzburg and appeared as a soloist in Mozart's Requiem with Felsted Choral Society and Orchestra under Roger Lawrence.

Head of Historical Performance **Laurence Cummings Hon ARAM** will be director of Göttingen International Festival from July 2011.

Tenor **Olivier Dumait** (2000) has appeared as the Dancing Master in *Ariadne auf Naxos* at the Opéra National de Bordeaux.

Andrew Dunn (1994) has been appointed Professor of Trumpet and Area Chair of Brass at the Schulich School of Music of McGill University in Montreal.



Composer **Gabriel Erkoreka ARAM** (1997) is Artistic Director of a new series of contemporary music concerts in Bilbao.

Current opera student **Marcus Farnsworth** won the prize for the best singer at the Gerald Moore Award for Accompanists in November 2010.

Alvaro Flores Mejorada (2007, musical theatre) recently toured festivals with his short film *Otra Vida (Another Life)*, which won second prize at the Chicago Latino Film Festival.

Professor Jonathan Freeman-Attwood ARAM, Principal of the Academy, produced Gramophone's Record of the Year (Byrd performed by the Cardinal's Musick). He broadcasts regularly on Bach for BBC Radio 3 and early in the New Year will release his fourth disc for Linn Records, 'Romantic Trumpet Sonatas', with piano professor **Daniel-Ben Pienaar ARAM** (2003).

In February 2010 composer and bass player **Yuri Galkin** (2007) won the Dankworth Composition Prize 2010 for his work 'Evolvent' written and arranged for 9-piece orchestra. The composition was performed and recorded on its official presentation at Ronnie Scott's Jazz Club in London in March 2010.

Edward Gardner ARAM (2000) will be Principal Guest Conductor of City of Birmingham Symphony Orchestra from September 2011. As well as his regular appearances at English National Opera, in 2010 he appeared with the BBC Symphony Orchestra at the BBC Proms.



Kevin Griffiths (2007) won a position on the Melgaard Young Conductor scheme with the Orchestra of the Age of Enlightenment and won second prize at the International Sir Georg Solti Competition 2010.

Current undergraduate pianist **Benjamin Grosvenor** has been selected for the BBC Radio 3 New Generation Artists scheme.

Violinist **Giovanni Guzzo** (2009), Leader of Manchester Camerata, has been signed for representation by Lomonaco Artists.

Current student **Anna Hashimoto** won the First International Clarinet Competition in Kortrijk, Belgium, organised by Buffet Crampon. She has recently released her debut recording, 'A Touch of France', on the Meridian label with pianist **Daniel Smith** (1998).

Composer **Aaron Holloway-Nahum's** (2008) recent projects include works for amplified string quartet; guitar, chamber orchestra and spot amplification; and for four clarinets, percussion and live amplification.

Amanda Izzo (2009) was Southbank Sinfonia's Co-Principal Flute during the 2009-10 season.

Choral conductor **Alistair Jones** (1964) recently celebrated 25 years as Music Director and Conductor of the Chiswick Choir and Orchestra.

Guitarist **Milos Karadaglic** (2006), is represented by IMG Artists and has signed a six-record contract with the Deutsche Grammophon label. His debut album, due in spring 2011, will feature music from his Montenegro homeland and from the Balkans and Spain.

The Rev. Robert Koopmann has been named the 12th president of St John's University in Queens, New York.

Elena Langer's opera 'The Lion's Face' was recently premiered at the Royal Opera House's Linbury Theatre. Elena is a current PhD composition student.

Pianist **Angela Lear** (1972) has recently recorded the sixth CD in her Chopin series. She performs internationally and gives lecture-recitals on Chopin interpretation.

Pianist **Simon Lepper ARAM** (1998) has received a Diapason d'or for his release on ECM with the violinist Carolin Widmann, 'Phantasy of Spring'.

Current student **Martynas Levickis** won the World Accordion Competition (Coupe Mondiale) for piano accordion soloists.

John McLeod (1961) has a new association with Chandos Records, who have taken ten of his works for distribution via their online shop. Last season John's music was heard on BBC Radio 3 and at festivals and concerts in Warsaw, Saarbrücken and across the UK, including two premières at Wigmore Hall.

Pianist **Joseph Middleton** (2005) recently released a CD of Spanish Songs with **Clara Mouriz** (2005) and recorded Elgar songs with **Dame Felicity Lott** CBE, FRAM (1973). He performed Schubert's Schwanengesang with Mark Padmore in Pembroke College Cambridge, where Joseph holds the post of College Musician. His recital with Andrew Kennedy at the Belfast Festival will be broadcast on BBC Radio 3 in February 2011.

Violinist **Ruth Palmer** (2000) has recently released a recording of Bartók's Solo Sonata and Bach's Partita no.2 in D minor on Nimbus Alliance.

Vocal professor **Alison Pearce Hon ARAM** has appeared in recitals and masterclasses internationally. She performed in Verdi's Requiem at the Royal Albert Hall and the Concertgebouw as well as at Hexham Abbey and Swansea Festivals and in opera Galas in Hong Kong and Belgium.

Eurico Pereira (2006) has launched a new guitar method, 'Música Humana'.

Organist **David Pipe** (2007) has been appointed Assistant Director of Music at York Minster.

Roderick Seed (2009) recently won the Alexander and Buono International Flute Competition and performed at the Weill Recital Hall in Carnegie Hall in the prize winners' concert.

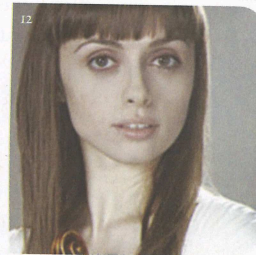
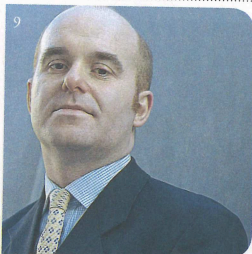
Helen Smith (2008) is working for LSO Discovery, designing and leading part of their programme of outreach work.

Sky Arts have recently renewed the license for the documentary 'Unknown Shostakovich'. The film, written and produced by Lewis Owens and directed by Peter Robertson, features current piano professors **Colin Stone Hon ARAM** and **Rustem Hayroudinoff ARAM** (1994) and **Tanya Ursova** (2002) as researcher and translator.

For generations, Academy musicians have been shaping the profession. We'd welcome your news for the next Bulletin; please send it to the address on page 2.

- 1 Sholto Kynoch
- 2 Adam Walker
- 3 Alexander Campkin
- 4 Bobby Chen
- 5 The Coull Quartet
- 6 Edward Gardner

- 7 Trish Clowes
- 8 John McLeod
- 9 Laurence Cummings
- 10 Mary Bevan
- 11 Roderick Seed
- 12 Ruth Palmer



Current undergraduate pianist **Ji Liu** recently won the first prize at the finals of the Robert William and Florence Amy Brant International Pianoforte Competition. At 20 years and 5 months he is the competition's youngest ever winner.

Singer **Barbara Lowe** (1971) was presented with a Cultural Community Champions Award for services to music and culture in Derbyshire. She has been the vocal coach for over 20 years to the two Cathedral Choirs and Songmen at Derby Cathedral, where **Peter Gould** (1974) is Master of Music and **Dr Tom Corfield** (1973) is the assistant Organist.

Catriona MacKinnon (2006) has been appointed Principal Oboe of the Welsh National Opera.

Conductor **Neil Mantle ARAM** (1970) was awarded an MBE in the Queen's New Years Honours List for services to music in Scotland.

Pianists **Richard Markham** (1973) and David Nettle returned to London's Cadogan Hall in November for a recital programme of lesser-known works for two pianos and their own transcriptions.

Pianist **Andrew Matthews-Owen** (2005) was invited to direct another concert series at the Louise Blouin Foundation. He recently released a world première recording of song cycles by **Alun Hoddinott CBE, Hon ARAM**, on which he partners soprano Claire Booth and tenor Nicky Spence.

Current undergraduate pianist **Florian Mitrea** won the 2010/11 Enescu Society Scholarship, awarded by the Romanian Cultural Institute.

Huw Morgan (2010) has won awards from the Young Concert Artists Trust and the Royal Over-Seas League and prizes at international competitions. He has given solo recitals at the Bridgewater Hall and Barber Institute (Birmingham), concerto appearances with Northern Sinfonia and Helsinki Philharmonic, and appeared as guest principal with the BBC Symphony Orchestra (including at the Last Night of the Proms).

Conductor **Ludovic Morlot ARAM** (2000) has been appointed Music Director of the Seattle Symphony Orchestra.

Violinist **Jaroslav Nadrzycki** (2009) won first prize and a solo appearance with the Mariinsky Theatre Orchestra under Valery Gergiev at the 2010 Khachaturian International Competition in Yerevan. He will also perform the Sibelius Concerto with the Armenian Youth Orchestra conducted by Maxim Vengerov and the Penderecki Concerto with the Simon Bolivar Orchestra conducted by composer.

Pianist and composer **Aizhana Nurkenova** (2010), Hodgson Fellow at the Academy, was recently appointed chief soundtrack composer for the Kazakh Cinema Week in London.

Current student soprano **Tahira Osborne** won the intercollegiate competition for the Kathleen Ferrier Bursary 2010.

Eduardo Portal (2003) was chosen from 60 musicians to win a place on the Young Conductor 2010 scheme at the Orchestra of the Age of Enlightenment.

Rose Redgrave (1999) has become a member of the Coull Quartet, which was formed in the 1970s at the Academy. The quartet still retains two of its founding members: **Roger Coull FRAM** (1976) and **Philip Gallaway ARAM** (1976).

Conductor **David Robertson FRAM** (1979) has been elected a Fellow of the American Academy of Arts and Sciences and received the degree Doctor of Music honoris causa from Westminster Choir College in Princeton, New Jersey. In August he conducted two performances with the BBC Symphony Orchestra, of which he is Principal Guest Conductor.

Current student bass **Andri Bjorn Robertsson** won the Young Artists' Competition of the Icelandic Symphony Orchestra and the Icelandic Academy of the Arts in October 2010.

Composer, performer and teacher **Betty Roe** (1952) marked her 80th birthday with a celebration with friends and colleagues spanning all her years in music, especially those who have been in her Kensington choirs.

Edmundo Ros OBE, FRAM (1942) celebrated his 100th birthday on 7th December 2010. The peak of his popularity came in the 1960s with the success of his ensemble Edmundo's Rumba Band.

The Choir of Clare College, Cambridge premièred two works by **Giles Swayne** (1971), who teaches composition at Cambridge University and is composer-in-residence at Clare College, exemplified the best of English music-making.

Flautist **Adam Walker** (2009), principal flute of the London Symphony Orchestra, has won a prestigious Borletti-Buitoni Trust Fellowship Award.

Cellist and conductor **Paul Watkins Hon ARAM** has been appointed music director of the English Chamber Orchestra and principal guest conductor of the Ulster Orchestra. He is represented by IMG.

John White FRAM (1963) is the first British viola player to receive the International Viola Society's most coveted award, the Silver Alto Clef 2010, in recognition of his distinguished scholarship and outstanding contribution to the viola.

Carol Williams (1981), Civic Organist of San Diego, has performed a six-concert UK tour including a performance on the historical Welte organ at Salomons, Tunbridge Wells.

Violinist **Kaoru Yamada** (2004) and pianist **Sholto Kynoch ARAM** (2004) gave a recital at the Wigmore Hall and released a recording of music by Messiaen, Schoenberg and Schubert.

Guitarist **Xuefei Yang** (2003) has released a new recording of Concertos by Albeniz, Rodrigo and **Stephen Goss ARAM** (1987) on EMI Classics.



Thanks to you all from the Development team

Once again, the staff and students of the Royal Academy of Music have had a happy and successful year. Our hard-working students' graduation celebrations in July demonstrated just how much the achievement of completing their degree means to each of them.

September saw a new intake of talented, eager students take up their hard-earned places and so we have been busily fundraising for scholarships, so that our students can focus on their studies and practice.

Along with all our student successes, there has been much to celebrate at the Academy this year. The alumni team, headed by Ruth Byrchmore, launched the Academy's alumni network, and our new website went live in November 2010, we do hope you like it. Our very own Principal, Professor Jonathan Freeman-Attwood, quietly picked up an award for his work on The Cardinall's Musick's latest recording, though it did not go unnoticed by us.

In addition, the Academy's impressive museum was awarded accreditation in October 2010. Sir Andrew Motion joined the Principal and the museum team along with Academy staff and supporters to deliver our certificate and to launch our new exhibition, 'Liszt and Chopin: The Development of Pianism'.

Our two new Sainsbury Series CDs, Premier Prix and American Icons, were released this year to critical acclaim. They are available in the Academy's on site shop, Academy Chimes, as well as online.

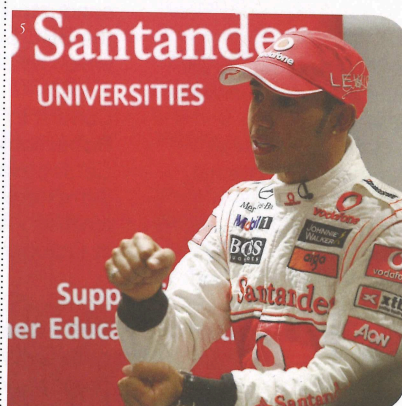
The Principal announced illustrious additions to our roster of Visiting Professors, and we welcomed new staff to the Academy including Joanna MacGregor (Head of Keyboard from summer 2011) and Nick Smart (Head of Jazz since September). As ever, the students continue to benefit from the highest standards of tuition which underpins the Academy's outstanding reputation for training world-class musicians for the profession.

None of this could be accomplished without the investment of our supporters, alumni, patrons and all of you who purchase tickets for our concerts, donate or give in whatever way you can. A special word of thanks is due to those who help support our scholars or who leave a legacy to the Academy in a Will. We have enjoyed every minute of meeting you all and are pleased to welcome so many new supporters this year into the Academy's extended family. Thank you.

Santander Scholarships

Santander, through its Santander Universities Global Division, likes to keep active in its commitment to education, not just by supporting students' educational goals, but also helping to fund necessary research and different types of projects. In an effort to use its links to inspire students, Lewis Hamilton, one of the UK's most celebrated sports figures, met scholars as part of the bank's partnership with McLaren. Academy student Eduardo Alfageme, clarinettist and Santander Scholar, was delighted to spend a day with the team. Academy students understand what it takes to rise to the top of a profession and to excel in their field. This was an inspiring opportunity for one of our fortunate students.

- 1 Sir Ralph and Lady Kohn with Iain Ledingham, director of the Academy / Kohn Foundation Bach Cantata Series
- 2 Bach Cantata performers
- 3 The Academy at St James's Palace
- 4 Dame Janet Baker in conversation
- 5 Lewis Hamilton meets Santander Scholars
- 6 Open Academy works with alumnus Edward Gardner



St James's Palace

In February 2010, with kind permission from our President and with thanks to our Chaplain, Academy students were given the opportunity to perform in the Chapel Royal in front of a number of our Patrons. They participated in Choral Evensong in the presence of the Duke and Duchess of Gloucester.

Also, in November 2010, our students performed a Bach programme at St James's Palace to help the Royal Society celebrate its 350th anniversary. The students were honoured to have been chosen to participate in this great occasion and we have our good friend, Sir Ralph Kohn, to thank for this opportunity.

Academy alumni

Sir Elton John will be taking to the stage of the Royal Opera House on Friday 28th January 2011 for a second concert to raise funds for a new Academy organ in our Duke's Hall. You can support the appeal by purchasing tickets at the Opera House Box Office: telephone 020 7304 4000 or www.roh.org.uk/elton.

On 4th March 2011, the Academy will welcome the distinguished conductor and Academy alumnus Sir Simon Rattle to receive an Honorary Doctorate of the University of London. Sir Simon will conduct the Academy's Concert Orchestra in the first movement of Bruckner's Symphony no.9, following the conferment ceremony.

Academy concerts

As ever, the Academy is preparing an array of must-see concerts, talks, masterclasses and museum events for the coming term. In March 2011, Royal Academy Opera is delighted to present the world premiere of Sir Peter Maxwell Davies's opera Kommilitonen!: a co-commission with The Juilliard School, who will present the opera in Autumn 2011, in New York. David Pountney is the librettist and he will also direct the opera, with Professor Jane Glover conducting.

Do also remember to book early for our increasingly-popular Bach Cantata Sunday concerts, presented in collaboration with the Kohn Foundation, and our Barbirolli lectures. Many of you may recall a last-minute enforced switch of hall for the Dame Janet Baker evening, to accommodate so many of you who came along to hear this wonderful interview!

Next term's diary promises to set the bar even higher. We intend to cater for all musical tastes, so there is something for everyone: Research Forums, the Henry Wood Lecture-Recitals, Open Academy Family Day, Academy Song Circle, the Sainsbury Royal Academy Soloists, Royal Academy Opera and a whole host of other events, which help our students in their performance work.

We hope you can join us. You can now follow the Academy on Twitter and Facebook as well as through the more traditional channels. Do please also visit our new website www.ram.ac.uk and — if you are a graduate — use it to register as a member of our Alumni Network.

Once again, we wish you a successful, musical 2011.

Carol McCormack

Carol McCormack
Director of Development

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Reaching out

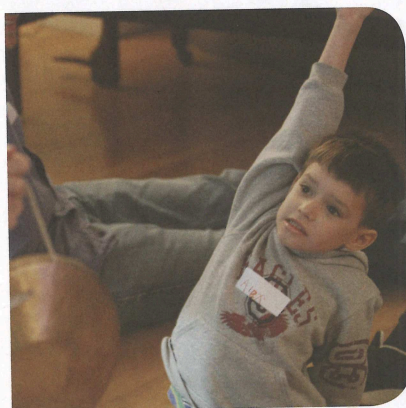
All arts organisations work 'in the community' these days. The Academy's involvement in educational work beyond our own full-time students' studies is decisively not about ticking boxes, and is an increasingly essential component of the day-to-day activities for many students and staff. Julian West, Head of Open Academy, and Krystyna Budzynska, Associate Director of Junior Academy, write about some recent initiatives.

Open Academy exists to provide training for all Academy students in the field of education and community based opportunities for employment. In the process of doing this, the Academy engages with our wider community — schools, hospitals, shelters for homeless people and day centres, to name but a few.

Widening participation initiatives are now part and parcel of the work carried out by all orchestras, opera companies, festivals and concert venues in the UK. In many organisations, it is intrinsic to their very identity, often with principal players and leading artists shaping and guiding such programmes. Musicians are finding increasing amounts of their work, and career satisfaction, in engaging with people creatively, away from the concert platform.

Academy students are extremely well placed to take full advantage of this evolution in the role of musicians in society. Through their musical training they develop an extraordinary set of skills — an astonishing attention to detail, self-discipline, negotiation with colleagues, the ability to read and respond to tiny gestures and subtle nuances, and to work as part of a team.

Open Academy, through the Music in Community courses, offers our students training in how to apply these skills, together with the additional specialised approaches needed and so highly sought after by employers. This year students are taking part in projects that include working alongside musicians from the Orchestra of the Age of Enlightenment, Family Days at Wigmore Hall, and exploring the potential benefits of music making for people with dementia at Glyndebourne. Open Academy's own in-house projects connect local residents to performances here. We are particularly excited about the premiere in March of Sir Peter Maxwell Davies's opera *Kommilitonen!*, and Open Academy's exploration of this new work with young people at Haverstock School.



Meanwhile, Junior Academy has taken on an important role amongst organisations and individuals who work with younger musicians — forging links and helping to create new pathways for young performers and composers, particularly those from disadvantaged backgrounds. The Academy's role here is partly as a facilitator: making introductions amongst people who are working towards the same objectives, and demonstrating that we have a long-term commitment to developing meaningful partnerships. In some cases, participants will find it useful to join Junior Academy activities on Saturdays; sometimes young musicians will perform alongside Junior students; and sometimes they'll be inspired to take their music in a completely different direction as a result of partnerships which have been formed through this Junior Academy initiative.

This project began with a symposium at the Academy, which was attended by representatives from organisations including Newham Music Trust, Music First in Islington, Southbank Centre and Kuumba Youth Music, which provides access to classical music education in east and north London and Essex. The first major performance at the Academy took place in July 2010, when 120 participants shared some fruits of their ongoing collaborations: including sharing individual work and performing a new work by Junior Academy staff member David Knotts. In November 2010 Junior Academy was invited to participate in the Kuumba annual concert and awards ceremony at Stratford Town Hall together with members of the jazz pioneers Tomorrow's Warriors. An orchestra was formed from the three groups to accompany the Cuban jazz violinist Omar Puente.

This is not a one-size-fits-all approach and there are no preconceptions about where this work may lead, and so the products of these collaborations are diverse and cannot easily be categorised. They include (in no particular order):

- introducing a talented young singer to formal singing lessons and helping her to find a suitable local teacher
- helping a jazz composer to arrange for a string section, and to conduct the resulting work
- facilitating introductions for groups which are working close-by to each other geographically but in different musical styles, getting them talking and possibly collaborating
- identifying particular young musicians who could benefit from specific opportunities, and finding positive ways in which they can be introduced to these new experiences
- opening new musical horizons and helping raise levels of attainment for the participants
- giving Junior students the opportunity to share their musical experience with others of a similar age and to act as mentors

Krystyna is exceptionally passionate about her work, and makes it clear that she's committed to developing this work and setting up partnerships which will endure. We can look forward to a lot more widening participation initiatives from Junior Academy in the years ahead.

Bulletinterview Katie Bray



How did you start singing?

I started singing at an early age, mainly in choirs at school. I also played the piano and violin during my school years. I've managed to keep up the piano, but I'm afraid my violin playing was so appalling that I stopped playing as soon as I could, much to the relief of my family! In my late teens I realised singing was the one thing I was really passionate about, so I began to pursue the idea of singing as a career.

Why did you decide to come to study at the Academy?

I heard about the Academy when I was studying for a music degree at Manchester University. I had never even considered the possibility of studying at such a prestigious institution, but my singing teacher at the time encouraged me to audition and I've never looked back. Before I applied to the Academy I had a couple of consultation lessons with singing teachers here, and the standard of teaching was so much higher than in any of the other music colleges I had visited. I felt sure that the Academy would be the best place for me to go — all I had to do was convince them to give me a place...

What have been the highlights of your time at the Academy? What have you enjoyed the most?

I have been given so many great opportunities during my time at the Academy. One of the most special events for me so far was preparing for and performing *Così fan tutte* with John Cox and Jane Glover. The experience was extremely challenging and not without some pretty major hiccups, but I feel that I have grown in confidence as a performer and my stamina has improved dramatically, which is crucial for a professional singing career.

Have you had a chance to explore other vocal repertoire in addition to your opera studies?

Song Circle led by Richard Stokes is one of the Academy's most wonderful and unique initiatives. Membership of Song Circle has encouraged me to learn so much new song repertoire that I would probably never have discovered alone. I was fortunate to perform with them at Wigmore Hall last spring, which was one of the most terrifying and most thrilling events of my life!

How do you see your career developing following the end of your studies? What would your ideal career be?

In an ideal world, I would love to begin taking on small operatic roles with well-regarded companies, and work my way up the ladder. One of my dream roles is Dorabella in *Così*. I have been lucky enough to play her once already, but I would love to perform this role on stage at Covent Garden one day. I am very keen to maintain versatility as a singer, so I plan to continue performing oratorio and song repertoire for as long as possible as well as opera.

Photo: Katie Bray as Dorabella in Royal Academy Opera's production of *Così fan tutte*, November 2010.

Museum News

Museum News

The Academy's museum is open to the public every weekday (11:30–5:30pm) and on Saturdays (12:00–4:00pm). The galleries display a selection of instruments, manuscripts, images and artefacts drawn from the Academy's historic collections, including long-term displays of fine stringed and keyboard instruments. Admission to the museum and to most events is free.

In October 2010, the Academy's museum was officially awarded 'Accredited' status by the Museums, Libraries and Archives Council (MLA). In October MLA Chair Sir Andrew Motion formally presented the Accreditation certificate to Jonathan Freeman-Attwood, Principal of the Academy. Following the presentation, guests were treated to a short recital in the Piano Gallery. Academy students Elena Vorotko and Olivia Sham performed on instruments from the 19th century, all of which are maintained to playing condition. Museum staff received some wonderful comments from some of the 140 guests, donors, lenders, students and staff attending the event. Special thanks must go to Elena and Olivia, who demonstrated amazing stamina by repeating their performances (without a break!) for an eager second audience.

There are many opportunities to view items from the collections around the Academy's buildings:

- 'Academy Collections on Display', located opposite the entrance to the canteen, has generated increased interest in the Academy's collections from staff, students and visitors alike, and often showcases collection material that has not previously been on display. Displays in this area change weekly, and feature material linking to concerts and events taking place around the building.
- 'Object of the Month', located in the ground floor museum gallery, has also seen some fascinating items brought out from the collections, and is profiled on our website. Recent highlights from these displays have included an original letter from Beethoven to his publisher Monsieur Maurice Schlesinger dated 1823, an original 1920s Academy graduation dress and sash, and important items from the archive of Sir Charles Mackerras, including a manuscript of the Pineapple Poll ballet (kindly loaned by the family). Please do take a look next time you are passing.



Chopin and Liszt: The Development of Pianism Temporary exhibition September 2010 – September 2011, Ground floor and Piano Galleries

Drawing on the Academy's collections, 'Chopin and Liszt' presents a picture of the virtuosity, teaching, reception and inspiration of these two seminal figures in nineteenth-century keyboard culture.

In the early years of the nineteenth century, the piano was recognised as an ideal vehicle for that all-important quality of 'expression'. The player had endless control of dynamic variation through technique alone and recent developments in technology had made the piano into a forceful as well as a subtle instrument. In Chopin (1810–1849) and Liszt (1811–1886) we have yet another pair of contemporaries who are seen as representing extreme points in the spectrum that ranges from 'godlike control' to 'demonic possession'. Look how each of them responded to hearing Paganini – Liszt came away determined to translate the virtuosity and showmanship into pianistic terms; Chopin wrote a set of dreamy and impressionistic (yet still virtuosic) variations on the Carnival of Venice theme that Paganini had made his own.

The Academy's collections include items which show the impact of these two influential musicians on pianists of all levels of ability, on the way in which the piano was taught, and on other musicians. The piano gallery houses an Erard grand piano of 1840 similar to the ones that Liszt was contracted to publicise in England as well as pianos by Pleyel of Paris and Broadwood of London typical of the instruments that inspired Chopin.

The Erard company in both London and Paris was noted for technical innovations in piano design; of these, the most significant was the double escapement action which allowed for the rapid repetition of notes. This instrument, an example of which is on display as part of the exhibition, has the action, feel and response of a modern piano. Liszt was contracted to Erard from his early teens and regularly played on their pianos.

Pleyel's designs aimed to combine the lightness of touch and clarity of sound which were characteristic of the Viennese pianos with the rich, 'romantic' sonorities of the London instruments. The square piano by Pleyel on display in the piano gallery is triple strung throughout and has bass strings which are the same length as those of a grand. Chopin was associated with Pleyel pianos throughout his career. He played on a Pleyel piano when he gave his first Paris performance in 1830 and it was a Pleyel instrument that he brought with him for private use during his British concert tour of 1848.

Trained demonstrator-guides are on hand in the gallery to give visitors personal insights into the lasting significance of these composer-performers. As always, the exhibition forms the core of a busy programme of performance-related events.

Please check the website for more details:
www.ram.ac.uk/museum

Frances Palmer, Museum Curator



Bulletinterview Florian Mitrea



Collections news

The working library of the late Sir Charles Mackerras is now installed in the Sir Charles Mackerras Room at the Academy, and the room has been hung with posters, photographs and other memorabilia. Further material on display includes as press cuttings, vocal and orchestral scores, medals, recording awards and articles. For further details contact Dr Raymond Holden, the Associate Head of Research (Collections) at the Academy.

The Academy would like to thank our former piano student Priscilla Naish, who has kindly donated a collection of marvellous drawings by the artist Juliet Pannett (1911–2005), including studies from life, of Clifford Curzon (one drawn when performing a work by Mozart, and the second when performing Rachmaninov), Ralph Vaughan Williams, Rosalyn Tureck, Andre Segovia, Leopold Stokowski, Denis Matthews and others. A further drawing of Sir John Barbirolli by the same artist was bequeathed by Lady Barbirolli.

A chance find of an old HMSO booklet at an ephemera fair led to the discovery of four concert dresses in the Museum of London, worn by the singer and actress Jean Sterling Mackinlay, a former student and Fellow of the Academy, in the early years of the 20th century. A dark maroon dress is similar to that worn in her triple portrait, by Hugh Goldwin Riviere (1912), which hangs in the Patrons Room and is reproduced above, though the actual fabric is more of a brocade than that shown in the painting — each dress has a small train, however. Two further dresses are also 'mediaevalised' in style. The great attraction, though, is her colourful over-dress made of hundreds of multi-coloured ribbons, and decorated with small bells. Press reviews often commented on the personal lighting effects used by her for performances, and the runs of gold and silver materials within this garment must have been exciting to see. Jean Sterling Mackinlay made her first appearance in public as an actress at the Comedy Theatre in 1901, later concentrating on singing, providing programmes of old ballads and folk songs and creating entertainment for children. She was the originator of the Children's Theatre movement in the United Kingdom, and her repertoire also reflected the work of Cecil Sharp and Vaughan Williams and others with the revival of interest in British folk song and the traditional melodies of the British Isles. She was the daughter of the popular singer Antoinette Sterling, one of whose dresses, from the 1870s, is also in the collection of the museum. Being able to look at its structure was fascinating, especially the 'dust-catching' area around the hemline. How did they keep such dresses clean on the streets of London?

The paintings by Baron Arild Rosenkrantz, which were restored to the entrance foyer of the Royal Academy of Music after nearly a century, were the subject of a talk by the conservators Alan Bush and Jonathan Berry at the Art Workers' Guild in November 2010, following the AGM of The British Association of Paintings Conservators-Restorers.

Janet Snowman, Curator of Art and Iconography



How did you start playing the piano?

My father studied the piano for a while in his youth so there was an upright piano at home, which I often played with as a small child. I sang in a choir from the age of four, but when I was six my grandmother suggested to my parents that it was time for me to learn how to play the piano properly! My father took me to my first music school in Bucharest, where I was very lucky with a great first piano teacher, who ended up guiding me for the next nine years.

Why did you decide to come to the Academy?

I had been aware for many years of the Academy's amazing musical tradition, its rich history and its world class reputation. So I knew it was probably one of the most important turning points of my life when I met my current Academy professor, Diana Ketler, at the Jeunesses Musicales competition where I won the Third Prize and she was on the adjudication panel! The Academy was the only place I applied to and I've loved every minute of my time here.

What have you done during your time at the Academy? What have you enjoyed the most?

I have been amazed at the number of performance opportunities, both inside the Academy and through the external bookings service. I was offered a chance to perform as soloist with the Academy Concert Orchestra and give solo recitals at Kings Place and Steinway Hall as part of the Academy's concert series there. I won the Academy's Lilian Davies competition and have also been fortunate to work in masterclasses with such world class artists as Leif Ove Andsnes, Stephen Kovacevich and Boris Petrushansky.

Have you also been involved in chamber music groups at the Academy?

Yes, I absolutely love performing chamber music and at the Academy there are so many fantastic musicians to form groups with. My piano quartet, which is coached by Michael Dussek and Ian Brown, was invited to perform at the Academy's Schumann Festival last spring and is due to appear at the Brahms Festival in 2011. Another highlight was an evening concert in the Duke's Hall with my flute, piano and cello trio. At the moment I am working on new exciting projects with my piano trio, as well as preparing for concerts as part of flute and piano duo and accompanying song recitals at the Academy.

What are you planning to do at the end of your undergraduate studies at the Academy?

I would love to stay on at the Academy as a postgraduate. No matter how long I spend here, I can never get enough!

What would your ideal career be once you do leave the Academy?

I love performing both as a soloist and as a chamber musician and I also enjoy teaching. The example of my Academy professor, who combines successful careers as a performer and teacher, has inspired me to strive for similar balance in my future career.

Royal Academy of Music Alumni Network

2011 at the Academy

Our Spring schedule of performances, masterclasses, research events, family days and other activities is arguably our busiest and most varied ever.

Some of the many highlights are:

- Four further performances in our extraordinary Bach Cantata series, presented with the generous support of the Kohn Foundation: two directed by our resident Kappelmeister Iain Ledingham, the others with guest conductors Peter Schreier and John Butt
- The world première of Sir Peter Maxwell Davies' 'Kommilitonen!', directed by its librettist David Pountney, with Royal Academy Opera conducted by Jane Glover
- Conferment of Honorary Doctorate of the University of London on Sir Simon Rattle
- A fundraising concert at the Royal Opera House with Sir Elton John and Ray Cooper
- Yan Pascal Tortelier conducts Academy Symphony Orchestra with Academy student Benjamin Grosvenor
- Our ever-popular 'free on Fridays' concert series
- Celebrated jazz percussionist Peter Erskine
- Academy Big Band with Keith Nichols and James Taylor
- Sir Colin Davis in discussion, and conducting Bruckner
- Heinz Holliger conducts Berg's Kammerkonzert
- Masterclasses with Bernard d'Ascoli, Eric Aubier, Thomas Brandis, Ian Bousfield, Julius Drake, Stephen Hough, Graham Johnson, Tasmin Little, Andrew Marriner, Truls Mørk, Ann Murray, Rachel Podger and many more
- Academy Song Circle and the Sainsbury Royal Academy Soloists both perform at Wigmore Hall
- Academy Symphonic Brass conducted by James Watson
- Brahms chamber music

If you would like us to send you updates about Academy events by post or email, do please let us know: email publicity@ram.ac.uk or telephone 020 7873 7333.

You can also become a fan of the Academy on Facebook or follow our latest news on Twitter: please follow the links from the Academy's own website at www.ram.ac.uk/events



Launched in June 2010, the Royal Academy of Music Alumni Network is a free professional support service and social network devoted to Academy alumni past and present, with, as its central ethos, an aspiration to keep the Academy relevant in the minds and lives of its alumni.

Key features of this new development include an online global network, a professional development training programme for all ages and career paths (offering refresher courses and careers strategy workshops), a mentoring scheme for recent graduates, and an annual calendar of events including social and training opportunities linked into the main diary.

Graduates and final year students of the Royal Academy of Music are automatic members of the Alumni Network. Membership is free, and entitles you to register as a member of the Online Global Network. To do so, visit alumni.ram.ac.uk or go via the link on the main Academy website. Here you will be able to reunite with old friends, share news, present your own Professional Profile (including audio), access the Alumni Jobs Bulletin, find out about the range of Professional Development Training opportunities, join the Alumni Mentoring Scheme and Alumni Volunteer Network, and find a range of benefits and discounts offered exclusively to alumni. We also have our own Royal Academy of Music Alumni Network Facebook page, through which you will receive regular updates on all of our services.

Forming the backbone of a living and breathing Alumni Network, the annual calendar of events offers access to an exclusive diary of alumni events. Many are linked to the Academy's schedule of public performances, but also included is a range of behind-the-scenes insights, receptions, pre-concert talks and family days. Tickets are available for all events at alumni.ram.ac.uk or by calling 020 7873 7390. We can also help you plan your own reunion, whether it be inviting back your entire year, or simply catching up with a few friends over tea and cake.

The R.A.M. Club is well placed to make a unique contribution within the new structure. Its loyal and in many cases long-serving members deserve to be well looked after and have all received automatic membership of the new Network. The Club's interest in existing students (both financial and competitive – through the R.A.M. Club Prize) is set to continue, as is Club involvement in Academy heritage. The Alumni Network's central calendar will also feature some of the Club's old favourites.

'This is a new era,' says Ruth Byrchmore, Head of Alumni Development. 'We are recruiting hard and we want our service to be the best'. For Ruth and her team, this means offering a service that is discreet yet visible and easy to access, one that looks ahead whilst respecting and drawing from the past, a service that is non-judgemental, friendly, helpful and supportive. A service, ultimately, that is shaped and driven by its members.

And who are we?

Ruth Byrchmore MMus, BMus, ARAM – Head of Alumni Development
Janet Marshall MMus, BMus – Professional Development Advisor
Lucy Nixon BA, Dip – Committees & Alumni Network Administrator
Fiona Bell BMus – Alumni Network Assistant

We look forward to welcoming you back.

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